

*Variations*



# Variations

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1949

*Yearbook*



*Philadelphia Conservatory of Music*

*Philadelphia, Penna.*

# Theme . . .

Slow ( $\text{♩} = 100$ )



# In Gratitude . . . . .

To Kathryn R. Grube, who gives unstintingly of herself in the cause of those who wish to make music their profession, as well as those who wish to make music their avocation.

Copyright by  
MARIA EZERMAN DRAKE  
for  
The Philadelphia Conservatory of Music  
216 S. 20th Street  
Philadelphia 3, Pa.  
May 17, 1949

Each of the excerpts of  
DR. PERSICHETTI'S MUSIC  
is printed with the courtesy of  
Music Press



**KATHRYN R. GRUBE, Mus.M.**  
Ear Training, Harmony  
Keyboard Harmony



**DR. WILLEM EZERMAN**  
President



**ALLISON R. DRAKE**  
Dean



**MARIA EZERMAN DRAKE**  
Director



*Wanted* Well-equipped and interested musicians.  
(This article is addressed to the students of the Philadelphia Conservatory.)

Who of you, approaching graduation, would scorn inquiry into positions sounding as promising as those in the above ad-line? And, though such positions rarely are found in advertising sections, literally thousands of them are available to educated musicians. I refer to musicians establishing themselves in schools, colleges, or private studios in communities removed from areas immediately surrounding large cities. While it is true that advantages of hearing music of top quality and performance in a metropolis are unmatched, the present-day facilities of transportation to these centers make them easily accessible by everyone.

What, then, are the attractions of making music in a non-metropolitan community—perhaps your own? They are legion; only a few can be enumerated:

1. You can represent, by attitude, performance, teaching and lecturing, the art for which you care most—music. Many can be made to realize the far-reaching effects an interest in music can have upon their lives.
2. You can establish and maintain a musical standard of the highest order. There are many sincere musicians working in these communities who have had no opportunity for a first-class musical education; others have obtained theirs in another generation and have failed to keep in touch with ever-rising standards.
3. You can try out the new ideas you have. Remember it is often from humble beginnings that many a new and valuable contribution has sprung.
4. You will discover a thrill in training and guiding musical ability in the young. It is here that a large percentage of your most valuable work will be done.
5. There is opportunity for growth in these towns and cities— *your* growth as a person. The demands made upon the musician—upon his knowledge, judgment and imagination—stimulate creative thinking, build resourcefulness, confidence, a sense of "having a place" in the Community.

Some among you may want to teach in Communities; others are undecided. A few injunctions may help interested persons to take a clear view of the situation:

1. Make the most of your opportunities for education. You are receiv-

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Organizer of musical projects to stimulate and educate interest in contemporary works.

Layman's Music Courses which she founded are still being continued in Colleges and Schools.

Gracious living—Madame's musicales and receptions were of renown, and were attended by internationally known artists as well as students prominent businessmen, and Managers.

Author of four books—The Layman's Music Book  
A Music Manual  
The Magic World of Music  
An American Musician's Story

Schubert Memorial Award, now functioning through the National Federation of Music Clubs.

Assistance to her students, young artists and professionals will always be gratefully remembered.

Music Critic for the New York Evening Post.

Artist Teacher at Juilliard School of Music and Head of the Piano Department at the Philadelphia Conservatory.

Radio Broadcasting and Recordings for R.C.A. Victor.

Organ Fugue in G Minor (The Little) transcribed for piano.

Famous, internationally acclaimed pianist.

Fidelity to friends who constantly admired her personality, which was strong yet warmly understanding.

MARIA EZERMAN DRAKE

*Madame* always seemed ageless. She changed very little in the last ten years of her life when I knew her. There was much youth and restless spirit alien to the ordinary woman of sixty-five. And I am sure that when she was sixteen and in the midst of building a career there was more maturity than most sixteen-year-olds possess.

Many musicians find themselves out of date in their later years—venerable remainders of another age. This seems to be less so of scientists or statesmen who are more accustomed to the constancy of change. But artists who grow up and identify themselves with a particular period in music find adjustment very difficult when they out-live that period. Richard Strauss is the prime example of this. Alexander Siloti and Josef Lhevinne were contemporaries of *Madame* but for the last several years of their lives they were august old gentlemen, rather aghast at "*Olga's*" musical doings.

With *Madame* it was never a matter of keeping up to date but rather the continual application of all she observed and absorbed and the force of her maturity applied to the changing pattern of life. So many things bear this out. Her activity in so many branches of music as the need and opportunity arose, her broad concept of music and its relation to the other arts and sciences, her joy in the creation of new things.

And because it was in youth that she found so much, it was to youth that she gave so much, and to youth that she looked for the answer to so many of their own and the world's problems. John Erskine said in final testament, "She thought of youth as setting the tone of life, not simply as the prelude to old age. She thought we should all grow old young."

DOROTHEA PERSICHETTI



The Fellowship group began the year's activities with an informal program which was enjoyed by an unusually large attendance of both faculty and students.

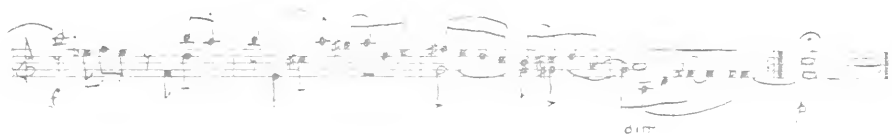
One of the most successful Teas the Fellowship has sponsored was held late in October. Decorations appropriate to Halloween lent a delightful background to the sociability of the faculty and students.

Our November meeting was a doggie roast held in the woods of Shawmont, Pa. Fun, entertainment, good food, and warm fellowship combined with perfect weather made it the kind of "meeting" everyone enjoys.

The same spirit of congeniality prevailed at the annual Christmas Party. What a privilege it was to be entertained by the Faculty: the Drake Two Piano team; Dr. and Mrs. Persichetti; and Mr. Brockman. The singing of the traditional Christmas carols was directed by Mr. Drake, and accompanied by Miss Christman. Needless to say the serving of refreshments in the bedecked "Halls" of the Conservatory brought this memorable evening to a delightful close.

The January meeting presented a program of two piano music by students of Mr. Drake, and an original composition by Thomas Waddell, student of Dr. Persichetti. Tommy wrote this "Suite of Children's Pieces" for two pianos especially for our meeting, and it was enthusiastically received by everyone.

A brilliant year of Fellowship activities will be brought to a close with the annual dinner for faculty and students, which will be followed this year by a formal dance.



**THE FELLOWSHIP "DOGGIE ROAST"**

November 14th, 1948

## *The Picture Puzzle*

You look at the music-page in front of you and strike the first chords: are you transferring into finger-motion the signs you see? Or—are you making audible the sonorities shaping up in your ear? Or—are you bringing to life the world of sounds and expressions sealed in the page in front of you?

The composer does not "compose" the signs we look at; he tries, sometimes desperately, to express by "notation", the system generally accepted by agreement and tradition, his personal, specific, singular experience.

Arnold Schoenberg once called the musical notation "*das Bilder-rätsel*", the picture puzzle, as every line of these traditional signs conceals as well as it reveals the secret meaning of the melody, the rhythm, the sonority.

It was created by magic—as we do not know what the "secret" of music is—and we can recreate it by magic only: the magic of devotion and sincerity.

There are limits to the possibility of understanding another human heart—we never can be sure how far we have succeeded in really identifying ourselves with the work we perform—but we must never stop calling for this "magical" condition, where even a misunderstanding will be closer to truth than abstract knowledge.

There are ideas about the future development of musical notation: they believe the composer will not write his music on paper but will entrust what he hears to the disc, thus speaking directly to the listener and eliminating the erratic performer.

But—would it be a good thing? Is not music, the great music, so much alive *because* it was enclosed in cold signs on paper, to be brought back to life again and again like the grain in the earth.

EDWARD STEUERMANN



**EDWARD STEUERMANN**  
Piano Master Class



**VINCENT PERSICHETTI, Mus.D.**  
Composition, Counterpoint,  
Harmony, Conducting



**BORIS KOUTZEN, Mus.D.**  
Violinist and Composer



**ELSA HILGER, Cellist**  
First Desk, Philadelphia Orchestra



**EVELYN M. CHRISTMAN, Mus.M.**  
Piano, History, Sightsinging



**BRUCE C. BEACH, Mus.D.**  
Orchestration



**ENZO SERAFINI-LUPO**  
Opera Coach





**BORIS KOUTZEN, Mus.D. THOMAS BROCKMAN**

Violinist and Composer

Pianist

**ELSA HILGER**

Cellist

Our photographer was snooping around during a Faculty concert rehearsal, snapped a candid shot—and here it is! Elsa Hilger, Thomas Brockman, and Boris Koutzen are going over the Mozart Trio in E Major (K 542) which was part of the program on February 14th. This was one of the concerts given in memoriam of Madame Samoroff, and the balance of the program included:

Bach

Sonata in A minor, for violin alone  
Boris Koutzen

Max Reger

Variations and Fugue, opus 81  
Edward Steuermann

Brahms

Quartet in C Minor

Elsa Hilger, violoncello

Samuel Roens, viola

Boris Koutzen, violin

Allison R. Drake, piano

The other faculty programs are on pages sixteen and seventeen.

# The Faculty Recitals In

## FIRST FACULTY CONCERT

Thursday Evening, February 3, 1949

NEW CENTURY CLUB

124 S. 12th Street

Bach-Siloti.....Partita, E minor

Oletah Dietrich, Violin

Doris Dickens, Piano

Ponchielli...(Aria from "La Gioconda")  
Suicidio!

Strauss ..... Nichts

Elizabeth MacFarlane, Soprano

Joseph Arcaro, Piano

Beethoven. ....Serenade in D Major

Claire Polin, Flute

Oletah Dietrich, Violin

Aceste Barbera, Viola

Poulenc .....Air Grave

La Petite Servante

A Sa Guitare

Elizabeth MacFarlane, Soprano

Joseph Arcaro, Piano

Franck ..... Sonata

William Bless, Violin

Evelyn Christman, Piano

## SECOND FACULTY CONCERT

Monday, Evening, February 7, 1949

NEW CENTURY CLUB

124 S. 12th Street

Brahms .....Ballade, G minor

Intermezzo, E flat minor

Intermezzo, C major

Intermezzo, B flat minor

Rhapsodie, G minor

Lesley Cathcart

Mendelssohn ..... Prelude and Fugue,  
E minor

Chopin.....Nocturne, E major

Liszt ..... Polonaise

Joseph Arcaro

Chopin.....Ballade, G minor

Prokofieff.....Sonata No. 3

Doris Dickens

# Memoriam - Olga Samaroff

## FOURTH FACULTY CONCERT

Thursday Evening, February 24, 1949

WITHERSPOON HALL

Walnut and Juniper Streets

Francois Couperin Musete de Choisi  
Musete de Taverni  
La Letiville  
La Julliet

Wilhelm Friedemann Bach  
Sonata for Two Pianos

Vincent and Dorothea Persichetti

Wolf Fussreise  
In Der Fruhe

Ach, Im Maien War

Strauss Allerseelen  
Nichts

Gabrielle Hunt, Contralto

Claire Schapiro, Piano

Tschaikowsky Variations on a  
Rococo Theme opus 33

Elsa Hilger, Violoncello

Allison R. Drake, Piano

Hageman Music I Heard With You

Sacco Rapunzel

Warlock Sleep

Naginski The Pasture

Barber I Hear An Army

Gabrielle Hunt, Contralto

Claire Schapiro, Piano

Vincent Persichetti Sonata for  
Two Pianos

Vincent and Dorothea Persichetti

## FIFTH FACULTY CONCERT

PIANO RECITAL

by

CLAIRE SCHAPIRO

Monday Evening, March 7, 1949

8:15 o'clock, precisely

NEW CENTURY CLUB

124 S. 12th Street

Bach Partita in C minor

Prokofieff Sonata No. 2,

opus 14 in D minor

Schumann Fantasy—Pieces, opus 12

Liszt Mefisto Waltz

## SIXTH FACULTY CONCERT

Monday Evening, March 21, 1949

NEW CENTURY CLUB

124 S. 12th Street

Bach French Suite, E major

Jon Carlin

Brahms Two Songs for Alto

Viola Obligato and Piano, opus 91

Marion Bradley Harvey, Contralto

Allison R. Drake, Piano

William Bless, Viola

Copland (1923) Passacaglia

Hindemith (1936) Third Sonata

Thomas Brockman

Debussy Trois Chansons de Bilitis

Marion Bradley Harvey, Contralto

Allison R. Drake, Piano

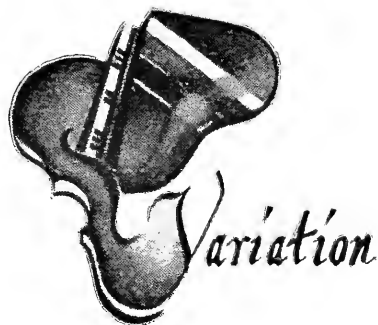
Debussy (1910) Des pas sur la neige

La serenade interrompue

Ravel (1909) Ondine

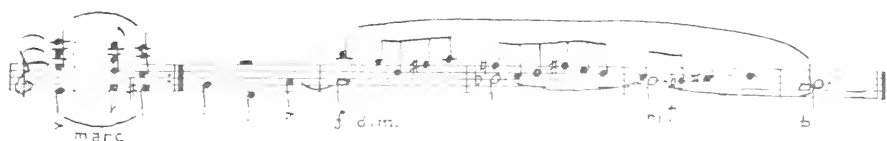
Prokofieff (1912) Toccata

Thomas Brockman



### A COMPOSITION CLASS "IN ACTION" . . . .

This is typical of the informality with which Dr. Persichetti's class works; everybody gets "in on the act" almost without realizing it—such is the magic of our ingenious composer-teacher.



## Composition In Spring

"It's a perfect day for getting things done".

I said, as I watched the rise of the sun.

"There's a breath of Spring in the air to inspire

At *least* a Sonata, three movements entire.

As soon as I check for a crocus or two

I'll start to compose, and shall work right straight through

Till dinner: or maybe far into the night.

As soon as I see if the kitten's all right.

(He is very young and he's wobbly still

And yesterday fell from a low windowsill.)

Oh dear, I forgot I *should* watch John's horse.

I promised, but just for a minute, of course.

You see, there's composing I must begin soon

So I'll walk up the meadow, it is only just noon

And get to the house in time for my lunch.

Then start for the clavichord: I have a hunch

My Sonata will come along fine and I'll say,

*'Oh yes, I worked the live-long day.'*

That is, I'll work soon's I stop to play

With the new pup and see if the men plowed a way

For the garden. Oh my! There's too much to do!

I'm sorry, Doc P., my Sonata's not through."

ELIZABETH OUGHTON

## H. W.

All education is self education but some environments are more favorable to the process than others. In my classes I hope to provide climatic conditions helpful to an educational process conceived to co-ordinate the ability and personality of the individual student. In class discussion the student is exposed to a variety of opinions and experiences. He learns to work with people of different background and temperament. Everyone is engaged in the same process of search and discovery.

It might be pointed out, however, that this search can be more successfully carried on if, from time to time, music in form of the printed page is laid upon a flat surface and scrutinized carefully—at home.

VINCENT PERSICHETTI

\*Erudite students will recognize H. W. as the abbreviation for "Home Work".

## *Remember?*

One day you told me of your approach to a famous sculptor, when you were a mere boy. You said he told you where the tools were and gave you the clay, then he let you work. But, instead of using his tools you used your fingers, and when he questioned you concerning this, you said; "Master, these are my tools—ten of them."

Well, I feel that your method of teaching us is very like this incident. You give us suggestions, not as a means for imitation, but as the tools with which we may work—all the while hoping the good Lord will place at our disposal the natural characterizations which are inwardly felt, and which are resources of our being, much as your fingers were with the clay.

Your suggestions to us are as the painter's brushes and colors, and from them we paint our interpretations as we feel them. Then with the Master hand you correct our errors; and we grow with each correction and suggestion, as a piece of clay in your fingers grows into that which you wish it to be.

Remember that little example, Mr. Serafini? Remember?

JANE CROWTHER



AN OPERA CLASS REHEARSAL FOR THE "MARRIAGE OF FIGARO"

### *The "Approach"*

A question was put to me recently on how I had approached my students on such a large and complicated work as Mozart's "Marriage of Figaro", and how I took them to the "proof of the fire", as we say in the theater, without burning them. It is not an easy question to answer. I can only say that I began by explaining to them every character, dramatically, historically and psychologically. Then by following a successful experiment of the Salzburg Opera, we used the spoken recitative, and began with speaking the lines according to the type of character portrayed. From that step we followed with the acting, and then combined it with the music.

I do not believe in the chalk mark method—that is, marking the spots on the stage where the student must be at given moments. To my mind, a student must understand when he must stand still and when he must move—and *why!* Only in that way can a student become a professional on the stage. *A young professional* if you wish, but not a little *student*.

ENZO SERAFINI LUPO

## *Memoirs Of A Refugee*

Some Americans do not realize how wonderfully protected their lives have been. That is why I should like to tell you a little about the worst years of my life.

The night before my twenty-first birthday in August 1944, the Communists of Slovakia began a revolution, about which we had no warning. As the Russians were rather near, they sent parachutists to aid the Slovakian Communists. When I say Slovakian, I mean those unfortunate people who lived in the disputed Austro-Hungarian territory. Their land had been taken at one time by the Czechs and then "freed" by Hitler. He gave them their first "self-governed Republic" after many years of enslavement by other nations. At first they did not realize that their self-governed Republic had to dance to Mister Hitler's flute. When they did realize it, they turned to Communism, for Communism did seem to be the freedom they sought, and the Russians surely did their share to make it appear so.

The first inkling we had of the revolution was the cutting of our telephone line, thereby making it impossible to get help. Then the shooting started, and it lasted all night. At the break of dawn, we got the carriage out and managed to get our best stallions to pull it, for we had children with us and it was important to get to the next town quickly.

The revolutionists tried to stop us. Armed with pitchforks and other agricultural implements, they blocked the road, and in order to save our lives we had to run over them. Arriving at the next town, we went to the railroad station to get whatever train was available. We soon learned there would be no more trains.

After three days of waiting, we found two men who could operate a train, and we paid them to take us to Prague. This trip normally took two hours, but it took us two days. Arriving at Prague, we crossed the border and went to Vienna.

At Vienna more suffering awaited us. The air raids began and we spent most of our time in cellars. When Vienna was declared a fortress, women and children were asked to leave. I had had enough of being on the roads so I stayed. Later I learned that many of those who left had been killed.

One night while we were hiding in a cellar, we heard bricks falling close by, machinegun fire, and strange voices. Bullets began to strike

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## *For The Record*

"O, wad God the giftie gie us  
To see ourselves as ithers see us."

Robert Burns

The great Scotch bard lived many years before the advent of the recording machine, its offspring the phonograph record, and its cousins the tape and wire recorders. Had Burns lived only fifty years ago, he might have replaced the "see" with "hear".

The gift has been in our hands now for quite some years and every student, young artist and mature artist can benefit enormously from the help that these machines give. It mirrors distinctly the quality of one's phrasing and dynamic control, and shows up errors of technic which pass unnoticed during the preoccupation of execution. As for intonation, pianists excepted, well—nuff said. And best of all, if wire or tape machines are used the record can always be wiped clean and used over again. And, just a helpful note about the playback family. They can be bought as units which play back through a phonograph or radio, reducing the cost and taking less room.

The phonograph too, has been a boon to the student. The collection of recordings in existence today covers practically the entire range of musical literature. Imitation is not necessary, nor always desirable, but inspiration and new ideas can be gained by listening to them.

Of course, the Phonograph has also produced a dreary thing: The *young* Conductor. Quite a crop of this specie has been foisted upon us by managers and public relations men who are otherwise fairly sane. But where would the budding genii of the baton, replete with curls and velvet britches be, were it not for Victor, Columbia, Decca et al? Why back home where they should be, practicing scales, Czerny, Kreutzer, or Gruetzmacher.

WILLEM EZERMAN

P. S. I own no stock in recording companies.

## Individuality

No one can do much listening to music without soon recognizing many variations in interpretations, each artist interpreting according to his own conception. Why will one musician stress phrases that are passed over by another? Why such a variety of tempi? Why do we prefer one interpretation to another? These questions resolve, beyond the technical considerations, into the general answer that people "feel" music differently.

The interpretative "feel" of music comes from our inner self. The student should develop his own potentialities and beware of copying any artist no matter how much he likes him. Only in expressing oneself is it possible to achieve the interpretation that is right for oneself. No two people are put together in exactly the same way. Mature interpretative ability requires much thought and study of fields not concerned with technique. Even after *accurate* observation of dynamics, phrasing, and so forth, there still remains an infinite number of possible variations. This is where talent responds to personality, the element that represents the sum total of the individual. Teachers urge their pupils to study background material, to read widely, particularly history, biography, and the culture of the countries and composers whose music he plays. This will enrich his personality and consequently his interpretative ability.

Needless to say some students are more highly gifted than others. So much the greater is the responsibility to turn to account their potentialities. The four or five years of Conservatory study should be simply the beginning—the initiation for one who sincerely desires to become a fine musician. If a student graduates with the determination to go on developing his latent abilities and catches a glimpse of the possibilities which are before him, he will have learned much.

MARION BRADLEY HARVEY

## OUR HALL OF FAME

JOSEPH BATTISTA, alumnus and former faculty member, toured the United States and played seventy concerts this season.

THOMAS BROCKMAN, faculty member, gave recitals in Boston, Mass., Princeton, N. J., and in Richmond, Virginia.

BORIS KOUTZEN, faculty member, had a Philadelphia premier of his Trio for piano, violin and cello under the auspices of the Art Alliance (Koutzen family concert). His new choral work, "An Invocation", was performed by the Vassar Choir at Poughkeepsie for the first time on April 3rd.

WILLIAM KAPELL, former student, will be soloist at Robin Hood Dell this summer, after this season's extensive concert tour which included appearances again with the Philadelphia Orchestra.

VINCENT PERSICHETTI'S ballet, "King Lear" (commissioned by Martha Graham) has received forty-three performances this spring.

BARBARA CHADWICK has continued at Town Hall, New York, with the Layman's Music Courses, which Madame Samaroff founded.

EDWARD STEUERMANN gave two New York recitals at the YMHA.

THE PHILADELPHIA CONSERVATORY ORCHESTRA, directed by Boris Koutzen, gave a symphony concert at Vassar College on April 2nd, and joined with the Vassar Choir, directed by Mr. Geer, in a program the next day at Vassar Chapel. This choral concert was again performed on May 1st at St. Clement's Church, Philadelphia.

THE PHILADELPHIA CONSERVATORY OPERA DEPARTMENT gave a performance of "The Marriage of Figaro" under the direction of Enzo Serafini, at Wanamaker Auditorium and at Beaver College.

### OUTSTANDING STUDENT PERFORMANCES:

ARMAND BASILE—Piano recital at Pittsburgh, Pa.

NATALIE HINDERAS—Piano recital at Washington, D. C.

ROBERT KEYS CLARK'S Ballet for Piano and Solo Dancer, commissioned by Elfriede Mahler of the Contemporary Dancers of Philadelphia, was performed under the auspices of the Philadelphia Art Alliance. Alan Thomas performed the piano accompaniment.

ALFRED PIKE'S new "Mass for Men's Chorus" will be performed at Chester, Pa., for the "Golden Jubilee" of St. Hedwig's Church.

DOMENIC SPARAGNA'S composition, "Portrait of Heloise" was performed by the Pennsylvania Philharmonic Symphony Orchestra at the Academy of Music.

## Music At Kieve

Kieve is a boys' camp in Maine. Water sports occupy most of its program, but music is enthusiastically supported.

Last summer a juvenile version of "Hansel and Gretel" was produced. The interest and effort of everyone was most gratifying, and sometimes was the jest of the day, especially when Hansel was discovered reciting to the trees, "The wind, the wind, the heavenly wind!" and there wasn't even a balmy breeze.

The boys loved singing, and the music from "Hansel and Gretel" was hummed, whistled or sung by everyone, almost anywhere, on the path down for morning dip, in Pasquany Hall before dinner, or as entertainment at the Dramatic Club Feast.

The informal outdoor Sunday Chapel Services also offered a different path into the realm of music. Here, played on a small portable organ, the Prelude might be Chopin's C Minor, or part of Wagner's Overture to "Tannhauser". The whole-hearted enjoyment of the boys singing the hymns in this atmosphere made it an unusual experience.

The pine-scented woods of Maine, the colorful sunsets on the lake, the wood smoke of the campfire, fresh boiled lobster, an amateur Robinhood, a sailboat in the breeze, the call of the loon, the effervescent spirit of healthy youngsters—these are the essence of real music at Kieve.

KATHRYN GEORGE DEIMLER

*musings*  
*do ivory flies*  
*sing perfect songs or*  
*do they dart in*  
*dissonant curves to*  
*circle yon*  
*gloom-lit lamppost?*  
*i think they cry*  
*loud golden screams*  
*and shed green-tinted tears*  
*because they are unheard*  
*and must remain in*  
*poised invisibility.*  
*d. cohen*

## Wanted

CONTINUED FROM PAGE 7

ing one of the few "indestructibles" our present-day world has to offer. Don't resent the time you must snatch from practice to prepare lessons in the theoretical courses you are required to take.

2. Give a public performance on your major instrument at least once a year and *don't* stop studying.
3. Be one of the group—others have talents too. The doctor, lawyer, and business person you meet may be as gifted in his chosen line of work as you are in yours.
4. Be a real person—be interested in everyone. Don't seek only the "right" people. People are interesting if you can induce them to express their thoughts and opinions.
5. Radiate a positive attitude. Before suggesting changes, first build your associates' confidence in your musicianship and judgment.
6. Above all, the quality of your work will speak for you.

The most important question for you to decide is: Does small Community life appeal to me?

KATHRYN R. GRUBE

## Memoirs Of A Refugee

CONTINUED FROM PAGE 22

the walls of the cellar and we found ourselves lying in terror on the floor. I will never forget those moments. Children were crying, someone was praying. Finally the shooting stopped and we heard them shouting for us to come out. We went upstairs and about ten heavily armed Russian soldiers were waiting for us. They searched us, took everything of any value, and then left.

From then on, more and more Russian soldiers came; they were completely wanton, and every minute of our days and nights was filled with fear. Food was scarce; diseases like cholera and dysentery were prevalent and these sicknesses claimed many lives.

About four months after the first Russians had come into Vienna, the Americans arrived. I was one of the lucky girls who fell in love with an American and came to the United States as a war bride. Ever since I arrived, I have been trying to tell everyone how fortunate we are to be living in a democracy.

MRS. GILBERT F. WINKLER  
(Angelita von Munchhausen)



## *The Graduates* - Bachelor Of Music

ARMAND BASILE is a native Pennsylvanian and studied at the University of Pittsburgh prior to coming to the Conservatory in 1945. A scholarship student of Madame Samaroff and Mr. Steuermann, he has performed in concerts frequently, both in Philadelphia and elsewhere.

RUDOLPH E. BENETSKY is from Youngstown, Ohio, and although Army life interrupted his studies, he has really "beavered" away since coming back. He studied piano with Mr. Drake and is very interested in arranging and orchestrating theater and radio music. Incidentally, Rudi is tops at jive and swing and has entertained at some of the best Fellowship programs.

JANET BUEHLER studied violin with Boris Koutzen. She is from Swarthmore, Pennsylvania and her first ambition was to study child psychology, as she is very interested in the education of children. However, she decided to get her music degree and now intends to devote herself to guiding children in music.

ROBERT KEYS CLARK is a native of Maryland. He served in the armed forces, and attended Temple University School of Music before he entered the Conservatory. He is a composition major under Dr. Persichetti, and has already received public recognition for several of his works.

BESSIE CONDROS has acquainted many of us with some of the Greek customs to which the Philadelphia Orthodox Greeks adhere. She both speaks and writes Greek very fluently. She studied with Mr. Drake and after graduation she plans to teach.

STUART DICK is a composition major and plans to continue studying with Dr. Persichetti next year. Stuart has always been represented by a major work on the composition recitals. He is particularly interested in chamber music and enjoys playing the viola. He is an ex-GI, and originally from Milwaukee.



GAIL SHOEMAKER

STUART DICK

JUDY IVEY

EDITH EMERICK commutes from Pottstown. She has been teaching there for several years, in the meantime studying here with Mr. Drake.

WILLIAM FAIRLAMB came here to study with Madame Samaroff after his discharge from the Army. The past two years he has been on the faculty of the music department of Lebanon Valley College. He is a real promoter of modern music and has performed in concerts throughout the State.

STELLA FERRARI studied voice with Carolyn Diller and has been most active in the Opera Department, singing the role of Susanna in this year's production of "The Marriage of Figaro". She plans to continue vocal study and is also interested in teaching. As president of the Fellowship, she has organized some very interesting and enjoyable activities.

RITA GALE is a native Philadelphian and studied violin with Mr. Koutzen. She has been a faithful member of the Conservatory orchestra and has participated in the various orchestra concerts.

JUDY IVEY is from Lynchburg, Virginia, and studied with Madame Samaroff, both here and in New York, and this past year with Mr. Steuermann. Judy is fond of the very latest in fashionable attire and enjoys cooking and tap dancing. She was secretary of Fellowship for two seasons and is always willing to lend a helping hand.

FERDINAND MALENKE is a successful organist and choir director as well as an active teacher. He commutes between Philadelphia and Parker Ford, Pa., and is an enthusiastic piano student of Mr. Drake.

ELIZABETH OUGHTON has done a great deal of radio work and recently appeared on television, and regularly sings programs at local veterans' hospitals. Beth was perfectly captivating as Cherubino in the Beaver College performance of "The Marriage of Figaro".

GAIL SHOEMAKER is from Media and studied piano with Mr. Drake. Gail and her family are expert at making marionettes and have staged many marionette shows professionally. She plans to continue her piano studies after graduation.

DOMENIC SPARAGNA, another of our GI composition students, has had several performances of his symphonic works. He studied composition with Dr. Persichetti and shows evidence of successfully continuing his chosen career.

ALAN THOMAS studied architecture at Yale and has always been interested in painting. His work in composition with Dr. Persichetti is outstanding and he has written an opera this year. Alan is also a very talented pianist.

RUTH WAYNE was married early this fall but she continued her studies with Gabrielle Hunt. She has done radio work and expects to combine her vocal career with homemaking.

SISTER MARY ALICE, I.H.M., studied violin with Boris Koutzen. She is contributing much to her Community through her exceptional musicianship.



## BACHELOR OF MUSIC



RUDOLPH E. BENETSKY

ELIZABETH OUGHTON

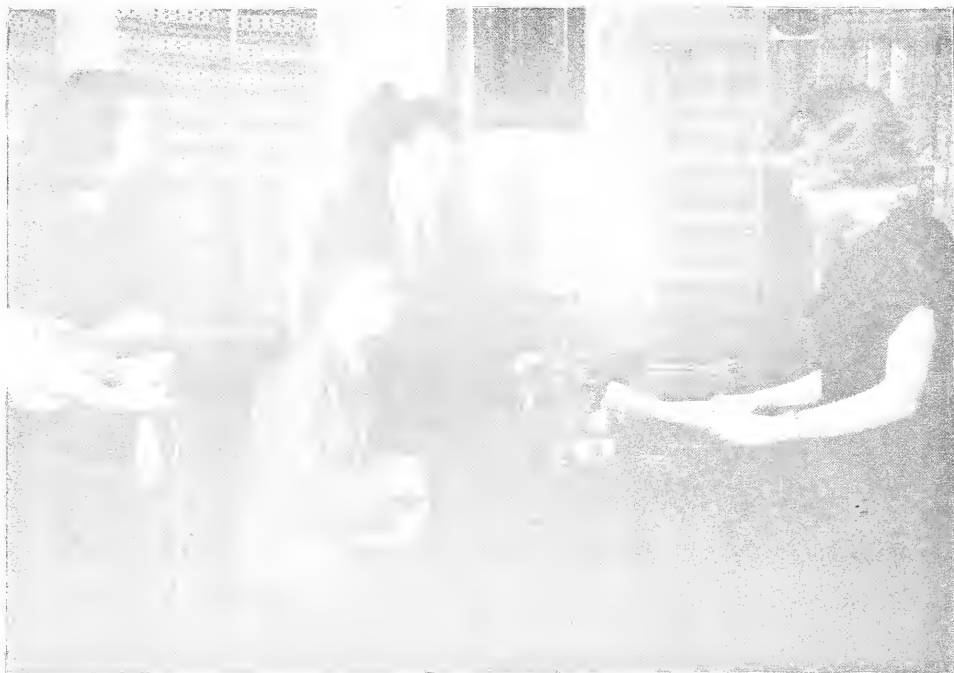
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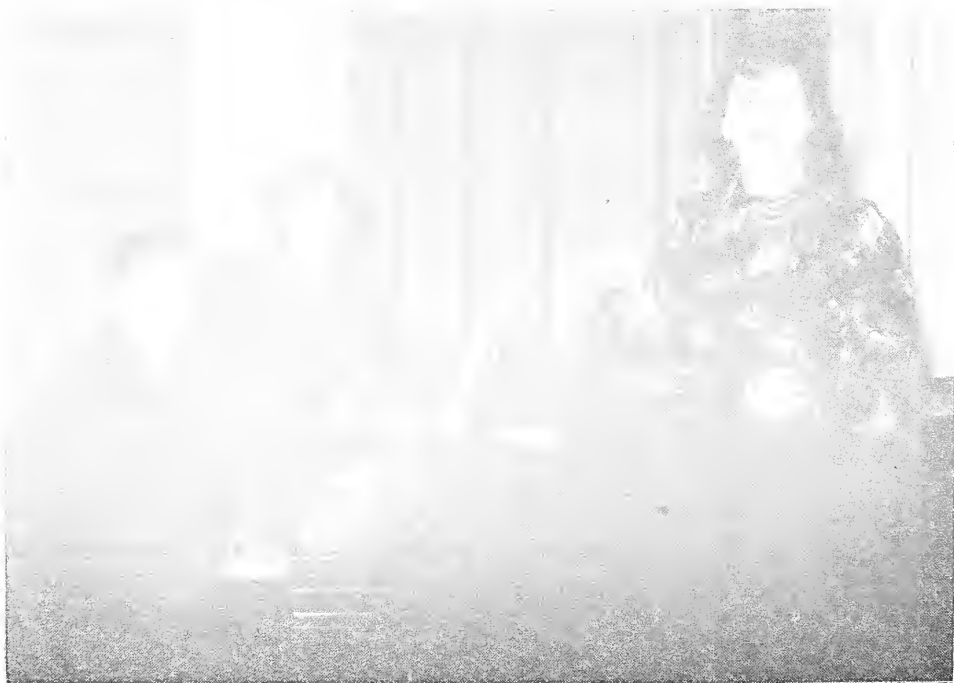
ROBERT KEYS CLARK

ALAN THOMAS



RITA GALE  
WILLIAM FAIRLAMB

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## MASTER IN RESIDENCE

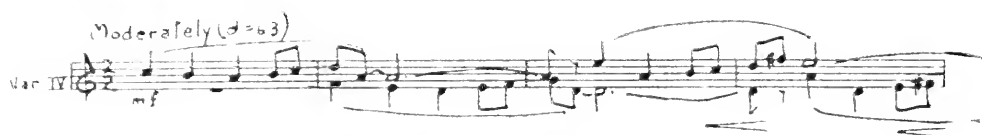
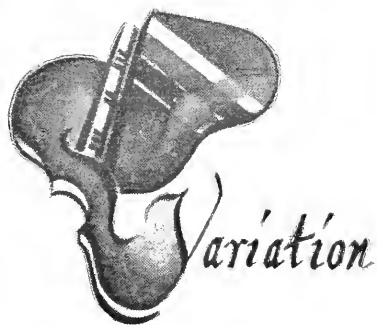


DORIS DICKENS

JON CARLIN

JON CARLIN has been a member of the faculty while studying for his second degree. He has appeared in concerts in and around Philadelphia and on Conservatory faculty recitals. He is from New Castle, Pa., but has been living and teaching in Philadelphia.

DORIS DICKENS was a scholarship student of Madame Samaroff and continued her piano work this year with Mr. Steuermann. She has appeared in concerts and was a participant in this year's second faculty recital. This year, Doris began to study voice with Mr. Serafini and found this new venture so fascinating that she intends to seriously study voice next year along with her piano work. Her participation in extra curricular school activities has made her an outstanding school personality.



## DOCTOR OF MUSIC



ELWOOD ARNOLD



DAVID HAUPT



Our very sincere thanks . . . .

Many hands are extended to help put across a project like this, and we are particularly grateful to Mrs. Drake for her help. We should like to give our special thanks to Dottie May Whitaker and her father, W. Theodore Whitaker, for their kind generosity and tireless effort in supplying this year's pictures.

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